

возможным присвоить части жанровое название «квази-пассакалия». Огромному массиву полифонических композиций второй половины XX – начала XXI века применимы, например, такие определения, как «дискретная», «регрессирующая», «полиостинатная», «крещендирующая», «алеаторная», «континуальная» [1, 145], и «суперформа» (выражение А. Милки). Во многих произведениях развертывание и продвижение формы происходит благодаря структурным модуляциям [3, 255].

Таким образом, новый облик полифонической темы, внедрение нетрадиционных приемов в ее развитие и воздействие современных техник композиции трансформируют полифоническую форму, способствуя ее эволюции.

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CHOPIN “FANTASY-IMPROMPTU”, Op. 66 GUIDENLESS FOR STUDY AND CONCERT PERFORMANCE

All the works of Frederic Chopin, the famous Polish composer, were written for the piano. Hence, he was called “poet of the piano”. Both during Chopin’s lifetime and after his death many of his works were adjusted for various instruments, as well as voices. That is quite natural, given that each and every musician wished to touch Chopin’s lyre via his/her instrument at least once. Nevertheless, the composer created such works which are only for the piano. Particularly prominent among these are his impromptus. Each of Chopin’s four impromptus is a complete work with its emotional world and artistic virtues.

However, the composer named one of the impromptus “Fantasy-Impromptu”¹². It is truly one of the masterpieces of piano literature with an infinite power of imagination influence compressed in one concert play. The work conditionally consists of 3 parts. The opening tempo of the first part is marked “Allegro-Agitato” (swift and agitated). It begins with the left hand with G Sharp octave, after which a six-four chord is followed by a tender storm of right hand melody, not a gentle breeze, but really a storm, which, as a rule, makes the performer’s work difficult as no emotions rise during the time. The stage shows the main scene of the events which looks like the wavering sea painted by H. Ayzavovski (bars 5-8). The performance of suchlike works requires technically mature skills. To acquire these skills one should work with separate hands. It is necessary to arrange the right hand work so that the first sound of each quartet is performed with a stress, in this way different fingers being emphasized get stronger gradually (bars 5-12). Henceforth, the stresses of the right hand form a melody which from the point of view of intonation is a solution of unstable sounds among stable ones, at first from the first 4 sixteenth notes of the bar (bars 13-16) after which from the second stressed sixteenth notes (bar 17-22). It is also necessary to follow that each finger is raised timely after striking, and not restrained; moreover it is not at all necessary to “walk” with fingers very strongly and to strike all the fingers with equal force. Here it is quite to the point to remember the device invented by R. Schumann, by means of which constantly raising and lowering the forth fingers he hoped to raise to the 3th or 1st fingers power up, which proved to be impossible. Eventually, he spoiled his hands and could no longer perform, but only composed.

So, while performing this work each finger should strike according to its power and each strike should be equal in terms of timing. It is necessary to work in the middle tempo, as professor Anna Ambakumyan used to repeat “to sing, but not too slowly for the thread of thought to be interrupted”. After long-lasting and patient efforts moving flexibly with the music to the up

“Crescendo” (gradual increase in the loudness of the sound), to down “Decrescendo” (gradual decrease in the loudness of the sound), we notice that we “slide” with the right hand quite lightly over the keyboard. Of course the most essential requirement here is the “legato”. It is due to this concept that the new sound derives from the preceding one, continues it fluently even if it is much higher or lower than the preceding one. It is the “legato” which creates the impression of “singing in one’s mind”. While working on the left hand, by stressing the first sound of each six notes, we come to have a bass melody which fills both the melodic and the harmonic structure of the play. When the left hand manages to play fluently a coherent “legato” too, the performer can start working with both hands at a time. One should bear in mind that it is rather hard to play

¹² The approximate date of composing the work and the name “fantasy”, which has not been proved, belong to Fontana.

with both hands at a time. If in the right hand the combination of durations is 4 groups with 4 sixteenth notes in each, and in the left hand 2 groups with 6 eighth notes in each, the sounds to coincide in two hands are the following:

- 1) the 1st sounds of the bar in the right and in the left,
- 2) the 5th in the right and the 4th in the left,
- 3) the 9th in the right and the 7th in the left,
- 4) the 13th in the right and the 10th in the left.

Of course the other sounds following one another fill the space between the coincided sounds. Here it should be noted that while combining disproportionate spaces equal mathematics division should be avoided. Let's remember the first part of Beethoven's Sonata No. 14, where in the lower voice of the right hand the triplets in the upper voice are combined with the 8th point and 16th grouping¹³. A similar problem is found in Chopin's Etude-novel No. 25, where in the right hand 6 quarter notes should be paralleled with 8-eighth notes of the left hand¹⁴. In such cases the performer should always be guided by a harmonious and balanced performance of the melody and the accompanying voice should be exposed to it. The right of the soloist unconditionally belongs to the melody, doesn't it? Here it is worth advising that joining disproportionate durations causes the performer "discomfort". To overcome this discomfort it is necessary to play with the left hand and sing the right hand's party. The mentioned method makes the performance of different rhythmic combinations more fluent. By singing in this way we follow the melodies of both the right and the left hands at the same time (singing the melody of the right hand, following with an eye and hearing with an ear the melody of the left hand). While learning the first and the third parts of "Fantasy" the use of the mentioned method accelerates the learning process of the work. It is also useful to sing the right hand's party while performing with two hands; this will help reestablish the priority of the right hand. The second part is one of the gems of Chopin's lyrics. Here, after the emotionality of the first part the storm seems to have abated. The tempo of the second part is "Moderato cantabile" (moderate, melodious), "sotto voce" (in an undertone), which is preceded by 2 bars of eighth note arpeggios of "Largo-pezzante" (broad-ranged and heavy), reminding a play of waves of a peaceful sea. The melody of D flat major of the right hand sounds bright, solemn as if it pictures a character with royal garments and a marvelous coiffure, such as Rembrandt's "Flora" (bars 43-58). The quiet melody is often decorated with ornaments: trills, spontaneous stresses, gruppettos and appoggiaturas (grace note). All this has to be played delicately and carefully, underlining the exquisite quality of the song, that is to say without excessively speeding up or slowing down, with a moderate tempo. Here in case the durations of the right and the left hands are incompatible, which makes it hard to combine the trills mentioned in the right hand with those of the left hand, it is possible to

¹³ Beethoven, 5th, 6th and similar bars of Sonata No.14.

¹⁴ Chopin, 7th and 8th similar bars of Etude-novel No. 25.

substitute the trill with a mordent, without emphasizing the musical ornaments, but rather simply picturing the melody which is supported both by the stresses of the left hand and the thoroughly marked dynamic signs. The melody consisting of 8 bars seems to end with a question mark on B flat (bars 43-50), after which being repeated it ends in D flat major (bars 51-58).

The melody of A flat major (bars 58-62) can be regarded as connecting which is followed by the main theme of part 2, once again it is followed by the melody of A flat major, afterwards D flat major, and then ending with even a bigger question mark on E flat (bar 82). Part 3 begins with the repetition of Part 1, though without any prelude (G sharp bar and 4 6th notes of the left hand). Here the passage from Part 2 to Part 3 is marked with "Ritenu" (slowing down). In Part 3 the "Presto" tempo (very swift) seems to display sharpening of emotions of the whole play, it displays maturity and it needs a thunderstorm (bars 115-118). After bursting octaves the same idiom of the first part of the play obtains a new meaning reaching the highest peak, the culmination. The last lines of the impromptu are like human, kind and tender comforts. The melody performed by the right hand with especially marked stresses should sound delicate, as if caressing the keyboard (bars 119-128). Afterwards, the piano murmur of the 16th notes of the two bars is like tears washing one's face, which are ceaselessly running down (bars 127-128). And at this very moment, like the voice of the destiny, the left hand in the big octave performs the main theme of "Moderato Cantabile", this time transforming into C sharp major. But they sound too different. In the first case it is naive, optimistic, emotional and lively like dreams, and in this case there is neither hope, love nor light, salvation.

It is strange that Bach's works written in minor should end in major: it seems to the listener that the sufferings will come to an end and the sun will be shining. We feel the same when Beethoven's "Largo-Appassionato" of the Piano Sonata No. 2 sounds in major. One tends to feel that it is not a tragedy, it is not a deadlock, one comforts himself with the thought that there will surely be a happy end. And what is happening in Chopin's "Fantasy-Impromptu"? It is as if the destiny reminds that man is a small feather floating in the ocean, with his divine feelings which agitate the soul, but human life is a sweet and delicate illusion. As the famous Armenian poet H. Tumanyan puts it "Life is a dream, and dream is life, both are transient, both are illusions"¹⁵. In "Fantasy-Impromptu" the victory of destiny over man is evident. The two finales (ppp) finish the restless and constant flow of the 16th notes, they sound as if they are the answer to the interrogative intonation of the initial G sharp octave, they are long-lasting and fading. One feels like saying: "Alas, alas!!!" Among Chopin's compositions the "Fantasy-Impromptu" is a vivid example of lyric poetry and technical resourcefulness. This work has been the object of my investigation since 1960 and it still is. Both the artistic and the technical requirements of the work are so obligating that every time I am playing it, it seems to me that I am playing for the first time. However, the

¹⁵ H. Tumanyan, "To Infinity", lines 39-40.

pleasure of the performance is highly rewarding and you want to play more and more.

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КОМПОЗИТОР ПЕТР ПЕТРОВИЧ ШЕНК: МАТЕРИАЛЫ К БИОГРАФИИ

К 100-летию со дня смерти Петра Петровича Шенка

В истории русской музыки сегодня остаются незаслуженно забытыми имена ряда видных композиторов. На рубеже XIX–XX столетий их произведения неизменно украшали репертуары ведущих театров страны, повсеместно исполнялись самыми известными коллективами. В опубликованной литературе имена некогда известных музыкантов остались лишь как упоминание в перечне произведений или указателе имен. К числу таких композиторов относится Петр Петрович Шенк, творчество которого сегодня малоизвестно даже профессионалам, а некоторые произведения по ошибке приписывают его отцу Петру Михайловичу Шенку.

В конце XIX столетия семья Шенк была широко известна в России и за рубежом. Представители данного рода работали по несколько десятилетий в петербургских императорских театрах и заслужили хорошую репутацию в ряду коллег и у публики. В опубликованной литературе мы находим скудные сведения, повторяющиеся из одного издания в другое. Потому, для воссоздания некоторых фактов биографии представителей семьи Шенк мы обратимся к неопубликованным архивно-рукописным документам.

Петр Михайлович Шенк (1829 – 1888) на протяжении двадцати лет заведовал экипажным отделением императорских театров. Добрый и отзывчивый, он заслужил уважение коллег, «досуги от служебных занятий посвящал сочинению водевилей» [8]. Произведения П. М. Шенка имели большой успех у петербургской публики, и многие годы украшали репертуар Александринского театра, в их числе «Две гонимые по одному следу», «Маскарад вдвоем», «Бальбуль, или Все невпопад» и многие другие. Вероятно, именно там он и познакомился со своей супругой Екатериной Ивановной (урожденной Рейнеке) (1824 – 1878) известной в конце XIX века